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VOL. 64.—No. 2.

SATURDAY, JANUARY 9, 1886.

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PREFACE.—Chopin is a writer of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte—in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour—with a view of acquiring a special technical power—is indispensable to the student of his works. With this view I have chosen a certain number of passages from the works of Chopin, remarkable either in their construction or in the difficulties to be surmounted in their execution; and I have written a study on each, developing the theme and its technical peculiarities.

It must of course be understood that these studies apply only to mechanical difficulties. The secret of Chopin's style and expression can be discovered only by an earnest study of his works.

STEPHEN HELLER, 1883.

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FORM IN MUSIC.

THE question of Form in Music has of late, gained supreme prominence in the minds of all thinking artists and lovers of the art. It is this question which divides the so-called "classical" school from those who have adopted the theories, and admire the works of the more progressive musicians, representative of what, till quite lately, used to be termed "the music of the future." A few cursory remarks on the subject will, therefore, not be unwelcome to our readers. They are intended rather to invite discussion than to settle the matter in anything like an authoritative or final manner.

In trying to explain the essence of modern, as distinguished from classical, music, one instinctively looks for the aid of poetry, the sister art. Curiously enough, the most pointed expression of that essence is found not in Shakespeare, who loved music as much as he loved poetry; nor in Milton, who was the son of a musician, and himself a proficient worshipper of the art; nor in Burns, whose wood-note wild was itself music; but of all people in the world, in Pope, whom modern critics are apt not to consider a poet at all, but merely a "poetic rhetorician." About the time when Pope wrote the *Dunciad*, people used to quarrel about Handel, very much as they quarrel about Wagner now. Some said that he was a high-Dutchman, and therefore had no business to appeal to English people at all; others, who admired Italian opera, said that he had no melody, that his instrumentation was too loud, and that he did not know how to write for the voice. Pope was unable to judge of the matter of his own knowledge; but fortunately for his posthumous fame, he was intelligent enough to see which way the tide was setting. In the fourth book of the *Dunciad* he shews "the fluttering form" of Italian opera appealing to the Goddess of Dulness for help against the bold intruder. She exclaims—

"But soon, ah, soon! rebellion will commence,
If music meanly borrows aid from sense."

In these words he exactly expresses the guiding principle of the three masters—Wagner, Berlioz, and Liszt—who, much as they differ in their modes of individual expression, have this in common, that they wish to embody in their music, and make that music subservient to, sense, or, as we should say, to a distinct and preconceived poetic idea. From this desire their innovations and their much-abused iconoclasm of the classical forms may be derived. It is indeed obvious that, with such a poetic idea, the strict rules of the sonata, or the symphony, or the operatic finale, are altogether incompatible. How could a composer keep to the sequence of tonic and dominant, or bring in the "second subject" in the right place, or attend to the repeat, while the form of Orpheus seeking Eurydice, or Tasso lamenting his fate, or the faithless sweetheart of the dreaming musician, as in Berlioz's *Fantastic Symphony*, stood vividly before his eyes? Music, to follow these undulations of feeling, had to leave its conventional channels and assume new and varying shapes of its own. And if this was true of the symphonic poem created by Berlioz and Liszt, how much more so of Wagner's music-drama, where one impulse, one action, follows close upon the other, and where each has to find its striking musical equivalent. The prima-donna warbling florid ditties, the tenor wafting long-drawn sighs before he expires (as tenors will do and have done from time immemorial), would be wholly and obviously out of place in such surroundings.

It must not, however, be understood that because these modern composers discard, or at least enlarge, the established forms that therefore they do away with form altogether. If that were so their work could not be classified as art, least of all as music, which is nothing but form, having no subject in

the sense that poetry and painting have subjects. In the endless discussions of this question, it has never been sufficiently explained that in speaking of form we ought to distinguish two things—the essential, and therefore invariable; and the accidental, which has grown in the course of time, and must perish and grow again and again, as leaves and flowers do, although the vital principle which makes them grow remains always the same. Such accidental products of form are the so-called classical models—the rondo, the theme and variations, and the like. These in themselves are excellent, and have been used with consummate art by the great masters; but they are not for that reason all-sufficient or final. We might compare them to similar forms in poetry, as, for example, the sonnet, in which some of the finest imaginings of Dante and Petrarch, and Wordsworth and Keats, are embodied. A sonnet is no doubt a noble and elegant structure, but at the same time no one in his senses would say that a poem that consists of either more or less than fourteen lines, and does not have the rhymes in a particular position, is not a good poem, or no poem at all. On the other hand, that style and title might well be denied to verse which neglects the fundamental principles of rhythm and metre and, where lyrics are concerned, of rhyme.

And it is just the same in music. Here also we have certain fundamental laws, unchangeable and indestructible, because they are organically connected with the nature of the art. Such, for example, is the principle of repetition, which may be discerned in the simplest tune as well as in the grandest symphony. Another is that of counterpoint, and polyphony generally. Rousseau in his *Dictionnaire de la Musique*, says, that it is just as impossible to follow the different parts of a fugue, as it is to listen to four people talking at the same time; but, in saying so, he only shews that, although himself the composer of some of the loveliest French songs in existence, he failed to see one of the greatest prerogatives of music—the power, namely, of welding divergent elements into one harmonious whole. If Wagner and Liszt and Berlioz had tried to upset these primary and essential laws of the art, we should be the first to call them inspired maniacs; Titans capable, perhaps, of knocking down Olympus itself, but without the power of building it up again. But they do nothing of the kind. To speak of polyphony or counterpoint only, there is, for example, no master, not even Bach himself, who turns these devices to subtler and, where occasion requires it, to grander account than Wagner. And it is the same with all the essential forms inherently appertaining to music. The difference lies in this: that music in his hands borrows, as Pope says, "aid from sense." In other words, the poetic or dramatic idea is supreme in his work. His tone-melody emanates with organic necessity from the word-melody of his verse—the two are one—they cannot be separated. It is as Shakespeare says—

"If music and sweet poetry agree,
As they must needs, the sister and the brother."

PROSPECTS OF THE YEAR.

AT this auspicious season, when the arrival of a new year is, or should be, a guarantee of new happiness, it may be interesting to speculate as to what the year 1886 is likely to bring us in the way of musical joy. There will probably be a greater number of orchestral concerts than in any previous year. We are to be honoured in April with a visit from Liszt. There is a probability, too, of Rubinstein's coming; while Joachim will, as a matter of course, be for a time among us. It may be assumed, more-

over, that minor stars will arrive in the train of the greater ones. Finally, we have been on the point, for some years past, of having no Italian opera; and there are valid reasons for believing that the year 1886 will really be distinguished by this negative peculiarity. But the patrons of Italian opera, however assiduously they may have cultivated a foreign entertainment, have probably not forgotten their English; and they will have an opportunity next season—and for the first time during the fashionable season—of hearing operas of all kinds (except *le genre ennuyeux*) performed in the language of the country. Mr. Carl Rosa will produce at least one new opera by a native composer; and if he continues to bring out original English works at the rate of one a year (after the presentation of Mr. Mackenzie's new work he will have given four in three years) he will soon increase to respectable dimensions a repertory which, apart from the slightly antiquated musical dramas of Balfe, Wallace, and Benedict, consists at this moment of one work by Mr. Mackenzie, one by Mr. C. V. Stanford, and two by Mr. Goring Thomas.

The unprofitable question has not lately been discussed as to whether or not England is a musical country. England certainly does not supply music as it supplies manufactures to the whole world. It imports most of its music as it imports (let us hope) all its wine; and if Europe were to be divided into music-producing countries and music-importing countries it is probably in the latter category that England, even now, would generally be placed. It is certain, in any case, that more great singers and great instrumentalists may be found in London, during a musical period which now extends from the beginning of October until the end of July, than in any other city. We have a public, that is to say, which is eager for music and which every year becomes better qualified to appreciate music of a high order. In connection, moreover, with the welcome extended in this country to foreign musicians it must be remembered that no country is so rich in art as to be able to consider itself, in that respect, wholly self-sustaining. The fact, then, that London attracts musical celebrities from all parts of the world is one which cannot be fairly interpreted to its disadvantage. It is undeniable, however, that at both our Italian Opera-houses, the encouragement given to foreign composers was carried to excess. At Her Majesty's Theatre an opera by Balfe was produced some five and forty years ago, and another opera by Balfe some five years ago. At the Royal Italian Opera, during an existence of forty years, no opera by an English composer was ever performed. As for such a work being brought out at the Royal Italian Opera for the first time there can never have been any question of it. The largest hospitality was extended to Italians, Germans, Frenchmen, Poles, Russians, and Brazilians. It was a fixed rule, however, that "no English need apply." Often the foreigners who were encouraged at our principal London Opera-house were not only musicians, but (what was considered more important) persons of high birth; as, for example, the Duke of Saxe-Coburg, Prince Poniatowski, and a certain French Marquis, whose name we have forgotten, but whose opera, entitled *Les Amants de Vérone*, we remember too well. But Russian pianists, Italian singing-masters, Italianized Brazilians—all classes and kinds of composers had the doors of the Italian Opera thrown open to them, provided only that they were not English.

We have not lost our faith in the vitality of Italian opera, if judiciously managed, but it will at any rate be interesting to watch the attitude of fashionable London when our principal, if not sole, operatic theatre will be an English one; not indeed devoted exclusively to English works, but from which works by English composers will, at least, not be excluded.

ROBERT SCHUMANN.

(Translated from Jansen's "Davidshändler" by M. S. Grove.)

(Continued from page 6.)

WE have already mentioned how incessantly Schumann worked and composed, and now we may ask what was his reward? Only occasionally did he meet with encouragement from some sympathetic voice which gave him the assurance that if not appreciated by everyone, at any rate he was understood by individuals. As he was not in the habit of discussing his works or plans, even his closest friends were generally ignorant of his compositions till they appeared in print. It is surprising that he could go on taking pleasure in his own creations, since it was impossible to conceal from himself the fact that his gifts were more called into question than recognized. He, however, pursued his quiet way, scorning, with the pride of a true artist, to make a propaganda for himself. "All attempts to influence public opinion by the artist himself are hateful to me," he writes, "that which is strong will survive." For this reason one seldom meets with any mention of his compositions in the *Zeitschrift*. We do come across one in the year 1835 when he laconically remarks of a few of his first pieces "that there they were, looking for Diogenes." In his private letters, however, we can sometimes trace a longing to hear a sympathetic or encouraging word.

"It is a beautiful time," he writes soon after his marriage, "when the young artist, indifferent to time or fame, living for his ideal alone, and devoting all his energy to the smallest work, is ready to sacrifice everything to art." It was Schumann's lot to enjoy such happiness to the full. In spite of adversities and painful experiences he never forsook the path he had marked out for himself. What makes him so worthy of respect is the great earnestness which characterized everything he did, and his constant efforts to justify himself with his inward ideal. Artist and man were to him one and the same, and there is no pharisaical spirit in Florestan's words, "I do not like those whose life is not in harmony with their works;" or, again, "The laws of Morality are also those of Art." Has anyone ever given a more beautiful example of devotion to art, and of the purest self-sacrifice on her account, than Schumann did? When, at the age of twenty, he dedicated himself to art he said: "I am modest, and have every reason for being so, but I am brave, patient, full of confidence, and plastic," and he adds boldly, "No blame will crush me, and no praise enervate me." What the youth promised the man faithfully and entirely fulfilled. Laurels, which as Goethe says, could be had for the gathering, never attracted him. He attained his high goal because he "fulfilled his duty towards himself as an artist, and towards Art."

Though no general recognition of his labours came to him till late in life, there was from the first a steadily-increasing "quiet party" who supported him with enthusiasm. This he knew. We have already noticed the attraction he possessed for young artists. "His influence," writes W. von Goethe, "in spite of his silence, nay, even, perhaps, because of it, was highly sympathetic; for the young love and reverence mystery, and willingly follow it." The *Zeitschrift*, especially the articles by Florestan and Eusebius, exercised upon them a peculiar magnetic power. This accounts for his extensive acquaintance with young musicians. Many kindred spirits united themselves to him, while others sent him manuscripts to criticise, or sought his help with publishers. Amongst these we meet with many well-known names—Stephen Heller, one of the most prominent. His manuscripts roused Schumann to an animated discussion, and resulted in a friendly correspondence which lasted for years. Schumann found himself drawn to Heller by an obvious elective affinity, which he recognized in Heller's Impromptu, Op. 7 (Nos. 1 and 3); the Rondo-Scherzo, Op. 8; and the Scherzo of the D minor Sonata, Op. 9. But such connections did not always turn out so favourably, and Schumann was often not spared demands which he was unable to fulfil. Some artists are still alive who have never forgiven him for unfavourable notices in his paper. Others, again, felt themselves deeply injured if he sent back their MSS. without suggesting a publisher. Yet his kindness in this respect was all the more unselfish since his influence was more limited than many supposed, for his own compositions were often declined.

In wider circles Schumann's name was for years quite unknown. In dismissing his music as "incomprehensible," many thought they

had dismissed it for ever. And in many small artistic cliques the fact that he was above the average man was long in being recognised. It was not till after his death that what he left behind was acknowledged by the whole nation as a lasting possession.

The spectacle of Schumann's life is one to awaken the most opposite reflections; elevating, when we recollect how great a man can be when he employs his gifts with consecrated energy on works which render his name immortal; depressing, when we see, what is so sadly obvious in Schumann's case, how small a man may be—one day creating out of the full stream of genius, the next a picture of extinction, a mere husk from which the divine soul has flown.

But over this last aspect we will not linger. The beloved master shall stand before us not as he was when no longer himself, but possessed with the full strength of both soul and body; inspired and inspiring, ever striving, ever creating, with his eyes always turned upwards, towards the highest and noblest in Art and Life. And this picture is visible to our eyes above all when we think of those youthful forms which have been brought nearer to the sympathetic reader in these pages, and are not mere abstract phantasms, but blood of his blood, bone of his bone, the personification of his inmost powers—FLORESTAN and EUSEBIUS.

(To be continued.)

Reviews.

CHURCH MUSIC.

Among the most recent publications of Messrs. Novello, in the way of anthems, is an excellent work for Ascension-tide, by Mr. Alan Gray, "Who shall ascend?" It introduces in an effective manner the words of the hymn, "Hail the day that sees Him rise," though the tune associated with it is not referred to. An ingenious fantasia by the same composer, on the melody, "O filii et filiae," is the most interesting feature of the last number of the *Organist's Quarterly Journal*.

The London Musical Publishing Company present a selection of anthems and services, which are all more or less meritorious, though none attain the first rank. Dr. Spark's setting of one of the most impressive passages in the Bible, the words of Balaam, "I shall see Him, but not now," scarcely reflects the grandeur and sublimity of the words, though it is a musicianly piece of work. A harvest anthem, "Fear not, O land," by S. C. Cooke, is very effective and fairly easy, and is eminently fitted for its purpose. A Te Deum in chant form by the same composer, is also successful. Mr. G. F. Cobb's Communion Service in C is remarkable in several ways. It contains musical settings of many parts of the service that are usually read, and of the two hymns, "O Salutaris," and "Agnus Dei," that are not contained in the Anglican Communion Service at all. The composer's predilection for unisonous church music is discernible, but it has not been allowed to rule absolutely. In his preface to the work, he lays stress upon his intention of providing a service which should be simple enough to be within reach of the musical portion of our congregations, and states that he has for the most part confined the melodies of the sections, and especially of the Credo and Gloria, within a compass of six notes, E to C. Turning to the first of these, we find that it begins two notes below the lower limit, and repeats this low C at every recurrence of the leading phrase. This is a very little error however, for few people will find any trouble in singing the low note. The section of the creed which treats of the Incarnation is given in alternative settings, the first being a baritone solo, the second an effective arrangement of the beautiful old tune called "Burford." The Gloria is by far the best section of the service, and should at once become widely known. The least successful parts are those which contain the elements foreign to English usage. The Agnus Dei is in triple time, and its character has scarcely the solemnity which the words demand, but as solemnity is not generally characteristic of the services where extraneous matter is inserted, it may obtain approval. The same composer's anthem, "O pray for the peace of Jerusalem" has several features

of interest. It is for the same combination of voices as the male quartet, that is to say, the alto is the highest part. It is also arranged so as to be sung with or without instrumental accompaniments. In the latter case a choral accompaniment is affixed to the "verse," a tenor solo, "Peace be within Thy walls." The fugal number, "For my brethren companions' sakes," is effective, though its construction will not bear minute scrutiny, a defect which it shares with nearly all the fugues that come before us for review. In its brief course, one effective little bit of augmentation will not escape notice. The simple and melodious four-part chorus, "Surge, illumine," is a creditable production, but to call it a motett, as the composer has done, is simply a misuse of language, as applied to a composition which is exclusively homophonic in structure. The same publishers have produced a collection of organ arrangements by Dr. W. J. Westbrook, which leaves little to be desired. The twelve books in which it is comprised, contain thirty-three organ pieces of varying length, and illustrative of some of the greatest schools of music. Bach is represented by three fugues, arranged from the "48"; Beethoven by an arrangement of the "Busslied"; and Schumann and Mendelssohn by two short movements each. To Corelli two of the books are entirely devoted, one containing the splendid "Concerto fatto per la notte di Natale." The names of Kotzeluch, Reicha, G. E. Eberlin, and T. Adams, will attract the amateur who is desirous of making the acquaintance of more or less obscure composers. All the pieces are excellently arranged, and present no very formidable difficulties.

Messrs. Patey and Willis issue, as No. 35 of "The Lute," a Christmas anthem, by F. C. Maker, "Daughter of Zion, rejoice," a simple and tuneful production, which will find favour with village choirs. Another Christmas anthem, is "Come near, ye nations," by Michael Watson. Two collections of carols are published by the same firm, one edited and arranged by W. F. Trimmell, which contains most of the best of carols, and one or two interesting novelties, such as Gustav Merkel's setting of "While shepherds watched." The extract from Gounod's "Nazareth" might just as well have been omitted, if it was found impossible to give the whole song. An excellent detail of this collection is the addition of suggestions for varying the performance of the separate verses, by allotting them successively to different sections of the choir. Pearsall's "Faithful homage pay," is a welcome addition to the existing number of carols. The other book is called "Noel," and contains exclusively works by living composers. The contributions of Sir A. Sullivan and Mr. Herbert F. Sharpe are the best.

An excellent collection of "Kyries," mostly by the Rev R. Brown-Borthwick (Hamilton, Adams and Co.), should prove very useful to organists who find it difficult to make this inevitable portion of the musical service interesting, and the few settings by other composers, which have been added, are well chosen. We are glad to see the complete edition of the hymn-tunes, all of which are good, while some deserve a place in all collections. Most of the hymns to which the tunes are written are little known, but very interesting.

An absolutely anonymous collection which deserves notice is published by Novello & Co., under the title of the "Home Hymn Book." Though not strictly speaking to be called "Church music," some of the hymns and tunes in this collection are so excellent that they should not be restricted to the family circle, for which the compiler states them to be intended. The preservation of the tune from Day's Psalter here affixed to "Abide with me" is an excellent thing. The beautiful chorale, here called "Bremen," has not, so far as we know, found a place in any previous English collection, and the tune "Deptford," by Orlando Gibbons, is still less familiar. Several excellent tunes by living composers are to be found here, some of which are well known, and on the whole, though there are many hymns and tunes of no special merit, the collection is an admirable one.

The first volume of "The Sacred Melodist" (Frederick Pitman) is a very curious production, no less for the poverty and triteness of its music, than for the incredible bathos of certain prose extracts given under the heading of "Musical Notes," and collected from various sources, among others from a work called "Great Thoughts," which would appear to be unusually rich in sentimental platitudes.

The Second Series of Studies in Worship Music. By J. S. CURWEN.
(J. Curwen and Sons.)

This is an entertaining little series of essays in which Mr. Curwen has embodied (somewhat in the manner of Dr. Davies's "Orthodox London") his experiences of various religious communities, from the point of view of congregational music. It is fortunate that the author has no firmly-rooted prejudice in favour of any form of worship, or, if he has, that he succeeds in keeping it entirely out of his book. He recognizes in each body, from the Eastern Church to the Salvation Army, what purpose they set before themselves, and in what degree they fulfil that purpose. The chapters on the management of choirs and on German Protestant Church music, will be found the most useful; and those on the English cathedral choirs, the Salvation Army, and the music of Sunday schools, the most amusing. A great deal of information is to be gathered from the former articles, though the author has scarcely entered into the spirit of German Church music, and, accordingly, gives an idea concerning it which is only partially correct.

THE MECHANISM OF PIANOFORTE PLAYING.*

The work before us is one of a purely technical character. We have three volumes presented to us, containing upwards of a hundred pages, which consist almost entirely of musical notation, yet there are scarcely half-a-dozen consecutive bars of music anywhere to be found. Such a work, some years ago, would not have been likely to have met with much favour in this country, for the study of technique in pianoforte playing was then much neglected. Herz's Exercises, and a few other short and somewhat imperfect collections of finger studies, were occasionally used, but even these were not turned to as much account as they might have been, nor was their use very general. Now-a-days, a great and increasing demand has arisen for works dealing exclusively with the mechanism of pianoforte playing; hence, publishers find it worth their while to offer to the musical public works of an elaborate and exhaustive character on this subject, such as the one by Miss L. Ramann, best known in this country as the biographer of Liszt.

This treatise is divided into three parts. The first part is devoted to the elementary forms of execution. The position of the hand, and the movements of the fingers are represented by means of well-drawn engravings, and thus superfluous verbal explanations are avoided. We think, however, in regard to the scale, a fuller description of the method recommended might have been given, as the instructions on this point do not go sufficiently into detail. On the other hand, the exercises on the various forms of passages are most thorough in character, and so numerous, that there is just a possibility of the student being somewhat disheartened when he sees the formidable quantity of technical work he will be expected to go through.

Some portion of Part I. might have been condensed, especially from pages 33 to 41, which are devoted entirely to short exercises for the practice of the passing under of the thumb in scales, and which could have easily been explained by examples of a few bars in length, with instructions to practise them in different keys. The striking of the foot on the pedal with each note of the scale, is recommended at page 42, as a means, no doubt, of conducing to equality, and of insuring the requisite degree of slowness of practice. This method, however, is certainly open to objection, and in our opinion should only be resorted to in exceptional cases.

A novel feature in the work is introduced in Part II., viz., the employing of the Hungarian scale as one of the means for developing execution. This scale, upon which Hungarian melodies are principally founded, only differs from the harmonic minor scale by the fact of the 4th from the keynote being raised a semitone. This gives two augmented seconds in the scale; one between the minor third and augmented 4th; the other between the minor 6th and major 7th. The author lays great stress on the advantages of practising this mode of scale, and, no doubt, so doing will contribute to the elasticity of the fingers. We cannot, however, help thinking that a mistake is made in this, and in many other works of the same class, in omitting the arbitrary mode of the minor scale. This form

* "Grundriss der Technik des Klavierspiels in Drei Theilen." Von L. Ramann. (Breitkopf & Haertel).

of the minor scale is quite as much used in pianoforte works as the harmonic mode, and, therefore, should form a part of the routine of study. In this part, octaves for one hand are given an important place. The method of fingering them, in some cases, seems to us peculiar; thus, for example, in the scale of B flat, we have the fourth finger (English fingering) placed on both the black notes, whilst the third finger is used for some of the white notes. This is reversing the usual method of fingering octaves adopted by the majority of pianists.

Part III, which is intended for very advanced students, is practically an elaboration of the two previous divisions. This part is probably the most valuable, as it contains more original matter than is to be found in the rest of the work, and we warmly recommend its use to those students who have already attained some proficiency in pianoforte playing.

Space will not permit us to enter further into a description of this elaborate work; but we cannot conclude without congratulating the author upon the result of her labours. These must have been very exacting; for apart from the collecting and arranging the materials of which it is composed, Miss Ramann has by foot-notes, referred the student to where many of the passages or exercises given, can be found in the works of the great masters; the fingering, likewise of Liszt and Von Bülow is often quoted. These foot-notes add greatly to the interest of the work, and give it a place as a valuable text book, by which the origin of the various forms of passages can be traced to the source from which they emanated.

MOTHER'S SONGS, GAMES AND STORIES. Translated by FRANCES and EMILY LORD, from the "Mutter und Kose-Lieder" of Friedrich Fröbel. (William Rice.)

The task of rendering a book like Fröbel's into good English, and, what is more, into childish English, is one of extreme difficulty, and one that very few people would care to undertake, even if they were capable of doing so. The ladies who have accomplished the present translation have worked with a will, and the result must be pronounced a success, although in some details it is a little disappointing. The preface, for instance, is couched in very amateurish English, for one thing; and many of the rhymes fail in simplicity and in finish alike. The translators have been honest enough to place the German original of the poems side by side with their translations. The illustrations are by far the weakest part of the book, which, for the rest, is very attractively got up. The music of the songs, with which we have here more particularly to deal, is in all respects what it should be. They are set for two vocal parts (treble) and a bass, and are extremely pleasing, and, of course, perfectly simple.

THE MODERN VIRTUOSO.

In its summary of the musical year *The Times* remarks:—

"The question naturally suggests itself, Has the loss sustained by the death of the veterans whom we have mentioned, been balanced by the accession of many or any composers or executive artists of the first order? That question, we fear, must be answered in the negative. Especially in the case of *virtuosi* there has been a singular dearth of new arrivals in this country. There was a time when those arrivals were legion—the time when England in the foreign artist's fancy represented the wealth of Golconda, to be had for the asking. Whether it is that this country has lost its glamour with her neighbours, or that those neighbours have themselves failed to produce or discover a new genius, certain it is that not a single name of the first importance has been added to the list of singers and pianists and violinists in our concert programmes. Taking a wider view of the subject, one might say that the halcyon days of the *virtuoso* are altogether a thing of the past. Our admiration of his skill no longer takes the form of hero-worship; the mysterious atmosphere, pervaded by the vague suspicion of some terrible crime or misfortune, which clung round Paganini would soon be dispelled by the fierce light of our rational latter days, and the enthusiastic young ladies contending for a piece of horsehair from the cushion on which Liszt had been seated at the piano have left no successors behind them. Upon the whole this

well. We judge an artist no longer merely by how he plays or sings, but also by what he plays or sings; our attention is in the first instance given to the work performed, and only in the second to the performer, and this, no doubt, is in accordance with the just rules of æsthetic perspective. Unfortunately we cannot supplement this theory by the announcement that during the past year a great creative genius has revealed himself to the world. Composers of established reputation have done excellent work, but here, also, the absence of any new aspirant of high achievement, or even of much promise, has to be admitted. In England, productions of the former kind have been exceptionally plentiful, almost every member of our young and rising school having added to his reputation during the year, and more especially during that week of the year in which the Birmingham Festival was held."

Poetry.

THE MUSIC LESSON.

A thrush alit on a young-leaved spray,
And lightly clinging,
It rocked in its singing,
As the rapturous notes rose loud and gay;
And with liquid shakes
And trills and breaks,
Trickled through blossoming boughs of May.

Like a ball of fluff, with a warm brown throat
And throbbing bosom,
Mid the apple-blossom,
The new-fledged nestling sat learning by rote,
To echo the song,
So tender and strong,
As it feebly put in its frail little note.

Oh, blissest lesson amid the green grove!
The low wind crispeth
The leaves, where lispeth
The shy little bird with its parent above.
Two voices that mingle,
And make but a single
Hymn of rejoicing in praise of their love.

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M. B.

Occasional Notes.

A story set afloat by the Vienna Correspondent of *Le Figaro* contains the "abundance of error with a spark of truth" mentioned in Goethe's (not in Mr. Wills's) *Faust*. The versatile journalist relates that Scaria, the famous baritone, declined to take part in the Bayreuth performances of *Parsifal* and *Tristan and Isolde* next summer, unless the orthodox prompter's box were restored, and that the committee had reluctantly consented to that gross infringement of the late master's wish. The "spark of truth" is, that Scaria has no memory for words, although a very good one for music, and that, as a matter of fact, at the performances of *Parsifal* last year his daughter was prompting him all the time from the dark recesses of a rocky cavern. He has, therefore, of all others the least reason to call for the re-establishment of the aforesaid old-fashioned piece of furniture; which, moreover, Madame Wagner would not tolerate, to suit the convenience of any baritone or tenor in the world.

The twenty-fifth anniversary of the accession of the German Emperor to the Royal throne of Prussia has not been allowed to pass by without musical honours. Apart from the songs of patriotic crowds in the streets of Berlin, and a choral service at the Royal Chapel, there was a gala night at the Opera, attended by the Court, the dignitaries of the State and the Army, and the foreign guests, among whom Lord Wolseley was prominent. The *pièce de resistance* was the second act of Spontini's *Cortez*, and correspondents go into raptures over Niemann, in the character of the Spanish conqueror setting fire to his fleet, and after that engaging the enemy at the head of a retinue mounted on "about a dozen actual troop horses, requisitioned with their riders from the calvary barracks."

There is a kind of Nemesis in the fact that one of Spontini's operas, almost forgotten by the present generation, should have thus been selected to satisfy the noisy instincts of a military court. For Spontini was one of the first modern composers who made *spectacle*, for *spectacle's* sake, enter prominently into his operas; it was he, in fact, who initiated the movement which finally culminated in the famous ship of Meyerbeer's still more famous *Africaine*. While acknowledging the justice of this retribution we should not forget that the composer of *La Vestale* was able to do better things than write appropriate music for crackling ship's timbers and cavalry charges.

At Wellington, on the 29th of October last, a performance was given by the Exhibition Festival Choir, conducted by Mr. Parker, of Mr. John Francis Barnett's *Ancient Mariner*, a work already familiar to the Wellington public, to whom it was introduced some ten years ago by the old Choral Society. According to the *New Zealand Times* the production was, on the whole, successful, the principal solo parts being efficiently sustained by Miss Atkins, Miss Randel, Mr. E. J. Hill, Mr. F. V. Waters, and Mr. C. Hickson. Certain shortcomings of execution are attributed, in the local report, to the exceptionally hard work to which the society had latterly been subjected; and it is impossible not to feel sympathy for an exhausted chorus and orchestra whose zealous labours throughout the Exhibition season were at length beginning to tell upon them.

In its account of the same performance, the *New Zealand Times* favours its readers with certain items of information which, we imagine, will be read by Mr. Barnett with some surprise: amongst others, that "he has just completed a very fine Pianoforte Sonata in E minor, which he is to perform shortly at the Crystal Palace Concerts"; and that, "he is now engaged on a grand opera which will probably be produced in London by the Carl Rosa Company."

The Musical Artists' Society has fixed its annual general meeting for the 23rd instant, by permission of the Royal Society of Musicians, at 12, Lisle Street, Leicester Square. At this meeting the judges, Messrs. Aguilar, Banister, and C. E. Stephens, will award the prize of twenty-five guineas, offered for the best quartet for stringed instruments; and we are informed by the Honorary Secretary, Mr. Alfred Gilbert, that the result will be announced in this journal the first week in February, and in the daily papers of Feb 1. There were seven quartets entered in competition.

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

THE THIRTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 11, 1886.

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet in A major, No. 5, for two violins, viola, and violoncello (Mozart)—Madame Norman-Neruda, MM. L. Ries, Hollander, and Hausmann; Songs, "Songs my mother taught me" and "Cloudy heights of Tatra" (Dvorak) Mr. Edward Lloyd; Etudes Symphoniques, for pianoforte alone (Schumann)—Miss Fanny Davies.

PART II.—Adagio in G (Spohr) and Moto Perpetuo (Paganini), for violin, with pianoforte accompaniment—Madame Norman-Neruda; Songs, "The Garland" (Mendelssohn), and "Serenade" (Schubert)—Mr. Edward Lloyd; Trio in E flat, Op. 100, for pianoforte, violin, and violoncello (Schubert)—Miss Fanny Davies, Madame Norman-Neruda, and Herr Hausmann. Accompanist—Mr. C. Hopkins-Ould.

SATURDAY POPULAR CONCERTS

Programme

FOR
SATURDAY AFTERNOON, JANUARY 16, 1886.

To commence at Three o'clock precisely.

Andante in E major and Scherzo in A minor, for two violins, viola, and violoncello (Mendelssohn)—Madame Norman-Neruda, MM. L. Ries, Straus, and Hausmann; Air, "Del minacciar del vento" (Handel)—Mr. Santley; Nocturne in B flat minor, Op. 9, No. 1 (Chopin) and Scherzo in E flat minor (Brahms) for pianoforte alone—Mr. Charles Hallé; Märchen-erzählungen, for pianoforte, violin, and viola, first time (Schumann, Mr. Charles Hallé, Madame Norman-Neruda, and Herr Straus; Songs, "Du bist wie eine Blume" and "Ich grolle nicht" (Schumann)—Mr. Santley; Septet in E flat, Op. 20, for violin, viola, clarinet, French horn, bassoon, violoncello, and contrabass (Beethoven)—Mme. Norman-Neruda, MM. Straus, Lazarus, Paersch, Wotton, Hausmann, and Bottesini. Accompanist—Mr. Sidney Naylor.

PRINCES' HALL, PICCADILLY.—Mr. CHARLES RAPHAEL, Tenor (pupil of Mr. John Cross) begs to announce his FIRST GRAND EVENING CONCERT, under the Patronage of Sir Julian Goldsmid, Bart., M.P., and Lady Goldsmid. Monday, January 11, at Eight o'clock, under the direction of Mr. John Cross, Principal of the West Central College of Music. Vocalists:—Madame Frances Brooke, Miss Ellis Walton, Miss Henden-Warde, Miss Clara Myers, Mr. Charles Raphael, and Mr. John Cross. Pianoforte:—Madame Sophie Tieski; Violin, Le Chevalier Niedzielski; Accompanists, Mr. F. Sewell Southgate and Mr. J. M. Ennis; Musical Sketches, by Mr. A. G. Pritchard. Front Seats, (numbered and reserved), Half-a-guinea; Second Seats, Five Shillings; Balcony, One Shilling. At the Hall, and of the usual Agents.

LONDON, 1886.

PRINCES' HALL, PICCADILLY.

HERMANN FRANKE'S
CHAMBER MUSIC CONCERTS.

MR. FRANKE begs to announce that a further Series of these Concerts will take place on the following dates:—Tuesday, January 26; Tuesday, February 23; Tuesday, March 9; Tuesday, March 23. At 8 in the evening. A special feature at these Concerts will be

MR. FRANKE'S VOCAL QUARTET.

Consisting of Miss Hamlin (Soprano), Miss Lena Little (Alto), Mr. W. J. Winch (Tenor), Mr. Otto Fischer (Bass). Conductor, Mr. Theodor Frantzen. Assisted at the Piano by Miss Amy Hare.

This Vocal Quartet will, after continued and conscientious rehearsing, produce in a style, it is hoped, as near perfection as possible, such works as LIEBESWÄLZER (Love Waltzes), by Brahms, SPANISCHES LIEDER-SPIEL, by Schumann, TOSCANISCHE RISPETTI, by Roentgen, and other similar works for mixed Vocal Quartets. Besides these Vocal Quartets, some Instrumental Ensemble Pieces of great musical interest, and which are scarcely ever publicly performed, will be included in the Programmes. Of these the first Programme will contain CONCERTO for three Violins, by Antonio Vivaldi (Vivaldi was a contemporary of Corelli and Geminiani, end of 17th and beginning of 18th Century, and the Manuscript of the above fine Concerto belongs to the private library of H.M. the King of Saxony, with whose special permission it has been published) and OCTET, by Raff.

POPULAR PRICES (no restriction as to Dress). Subscription for the Four Concerts (Reserved Seats), 17s. 6d. and 10s. 6d. Single Tickets for Reserved Seats, 5s. and 3s. Admission, One Shilling. Tickets may be had at Messrs. Chappell & Co.'s, 50, New Bond Street; Messrs. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Mr. Austin's, St. James's Hall; and at the Princes' Hall, Piccadilly. Manager, Mr. Alfred Schulz-Curtius. H. Franke's Office, 2, Vere Street, London, W.

ST. JAMES'S HALL.

THE SUMMER SERIES OF NINE
RICHTER CONCERTS

WILL TAKE PLACE AS FOLLOWS:

MONDAY, MAY 3, 1886.	MONDAY, MAY 31, 1886.
MONDAY, MAY 10, "	MONDAY, JUNE 7, "
MONDAY, MAY 17, "	MONDAY, JUNE 21, "
MONDAY, MAY 24, "	MONDAY, JUNE 28, "
MONDAY, JULY 5, 1886.	
AT EIGHT O'CLOCK.	

SUBSCRIPTION FOR THE NINE CONCERTS:

Sofa Stalls, £5. Stalls or Balcony Stalls, £3 10 0

SINGLE TICKETS:

Sofa Stalls, 15/- Stalls or Balcony Stalls, 10/6. Balcony (Unreserved), 5/-
Area or Gallery, 2/5.

ST. JAMES'S HALL.

SENIOR SARASATE'S
FIVE GRAND ORCHESTRAL CONCERTS

WILL TAKE PLACE ON

MONDAY, APRIL 19, 1886.	SATURDAY, MAY 15, 1886.
SATURDAY, MAY 1, "	SATURDAY, MAY 22, "
SATURDAY, MAY 29, 1886.	
AT THREE O'CLOCK.	

Sofa Stalls, 10/6. Reserved Area, 7/6. Balcony, 3/-
Area, 2/- Gallery, 1/-

PRINCES' HALL, PICCADILLY.

MR. & MRS. H. F. NSCHEL'S
THREE VOCAL RECITALS

ON
THURSDAY, FEBRUARY 4, 1886.
TUESDAY, MARCH 2, "
TUESDAY, MARCH 16, "
AT A QUARTER PAST EIGHT.

SUBSCRIPTION FOR THE THREE CONCERTS:

Reserved Seats, 25/-

SINGLE TICKETS:

Reserved Seats, 10/6. Unreserved Seats, 5/- and 2/6.

PRINCES' HALL, PICCADILLY.

MR. CHARLES WADE'S
THREE CHAMBER CONCERTS.

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 2, 1886.
TUESDAY, FEBRUARY 16, "
FRIDAY, MARCH 5, "
AT HALF-PAST EIGHT O'CLOCK.

Subscription Stalls for the Three Concerts, 25/-

SINGLE TICKETS:

Stalls, 10/6. Reserved Seats, 5/- Unreserved Seats, 2/6.

PRINCES' HALL, PICCADILLY.

M. GUSTAV ERNEST
THREE CHAMBER MUSIC CONCERTS

WILL GIVE

ON
THURSDAY, JANUARY 28, 1886.
THURSDAY, FEBRUARY 11, "
THURSDAY, FEBRUARY 25, "

Tickets for any of the above Concerts may be obtained of—
Messrs. CHAPPELL & Co., 50, New Bond Street, and 15, Poultry, E.C.;
Messrs. STANLEY LUCAS, WEBER & Co., 84, New Bond Street;
Mr. MITCHELL, Royal Library, 33, Old Bond Street;
Mr. OLLIVIER, 38, Old Bond Street;
Messrs. LACON & OLLIER, 168, New Bond Street, W.;
Messrs. CRAMER & Co., 63, New Bond Street, W.;
Messrs. SCHOTT & Co., 159, Regent Street, W.;
Messrs. KEITH PROWSE & Co., 41, Cheapside, E.C.; at the Grand Hotel; and at the Langham Hotel;
Mr. ALFRED HAYS, 26, Old Bond Street, and 5, Royal Exchange Buildings, E.C.;
Mr. M. BARR, 80, Queen Victoria Street, opposite Mansion House Station;
Mr. AUSTIN's Ticket Office, St. James's Hall.
MANAGER, MR. N. VERT, 52, NEW BOND STREET, W.

PRINCES' HALL, PICCADILLY.

BEETHOVEN'S WORKS.

PIANOFORTE ALONE. PIANOFORTE WITH INSTRUMENTS.
VOCAL MUSIC.

GIVEN BY

Madame JENNY VIARD-LOUIS.

The Seventeenth Meeting (Second of the Fourth and Last Series) will take place on THURSDAY, JAN. 21, at three o'clock. PROGRAMME:—Beethoven's Sonata in E major, Op. 109, for Pianoforte alone; Rubinstein's Sonata in D major, Op. 18, for Pianoforte and Violoncello; Rubinstein's Quintet in F major, Op. 55, for Pianoforte and Wind Instruments; and Songs by Beethoven and Stradella. Instrumentalists—Madame Jenny Viard-Louis (Pianoforte), Mr. W. E. Barrett (Flute), Mr. H. Lazarus (Clarinet), Mr. F. E. Mann (Horn), Mr. W. Wotton (Bassoon), and Mr. G. Libotton (Violoncello). Vocalist, Madlle. Grazia Riani. Accompanist, Signor Negroni. A Concert Grand Pianoforte by Messrs. Pleyel, Wolff & Co., will be used on this occasion.—Stalls, 5/-, Reserved Seats, 2/6; Admission, 1/-.

NOTICE TO ADVERTISERS.—*The Office of the Musical World is now at Messrs. MALLETT & Co.'s, 68 & 70 Wardour Street, London, W. (temporary premises during rebuilding, at No. 58.) Advertisements should be sent not later than 12 o'clock on Thursdays. Telephone No. 3849.*

NOTICE TO SUBSCRIBERS.—*The Subscription to the Musical World is now reduced to 17s. 6d. per annum (payable in advance). All communications should be sent to the Publishers at the above address.*

NOTICE.

* * The next Number of *The Musical World* will contain the FAC-SIMILE OF A LETTER BY MENDELSSOHN, ENDORSED BY SCHUMANN. In connection with it will also be issued a MUSICAL SUPPLEMENT, consisting of a song by a *New Composer*.

The Musical World

LONDON, SATURDAY, JANUARY 9, 1886.

WHISTLING IN THEATRES.

MR. W. S. GILBERT, in a letter addressed to *The Times*, chivalrously breaks a lance for a young lady whom he considers to be an accomplished actress, and who was made the scapegoat for an apparently very objectionable play, by being hissed and laughed at, and whistled at. The name of the actress is Madlle. Rigl, and the name of the play *Nadjezda*, which, by the way, has nothing in common, as regards either plot or treatment, with Mr. Goring Thomas's charming opera of that name. Mr. Gilbert very properly

objects to what, in his emphatic way, he calls "these barbarous interruptions of a gang of coarse bullies whose opinion on a work of art would have been utterly worthless if expressed in any other arena than the gallery of a theatre." These demonstrations were, no doubt, unjustified, however great the artistic incompetence which might have provoked them.

On the other hand, it cannot be denied (and Mr. Gilbert does not deny) that the spontaneous expression of public opinion, whether it take the form of approval or of censure, is in itself highly desirable, and, indeed, the only means of keeping up the contact between artists and audiences, which alone can make the drama a living, and, in the best sense of the word, popular, thing. Mr. Gilbert suggests that in any case the play should be allowed to continue uninterrupted, and that expressions of disapproval should be reserved for the end of each act—an opinion we should be inclined to back even more unreservedly if applause also were relegated to this, its only proper place.

As regards musical performances, Mr. Gilbert's precautions and admonitions are comparatively very little needed. Audiences at concerts and operas are, as a rule, too much inclined to applaud everything boisterously and indiscriminately, especially if the composer is also the conductor, or if a favourite singer warbles music, however stupid and meaningless in itself. English musical amateurs are a very courteous race ("music hath charms," &c.); they have, moreover, been so frequently charged with ignorance, that they have become timid, and prefer to wait for what the newspapers say the next morning before making up their minds whether they like or dislike a work or a performance. Some wholesome check, exercised in time, might have saved the life of more than one defunct institution. The *habitués* of our Italian Opera, anticipating Mr. Gilbert's advice, might, for example, have given after each curtain drop, say, "three hisses for the prima donna who spoiled the cantilena by a cadence of her own devising," or "a groan for the tenor who bellowed the high C instead of singing it," or "a ditto, with increased lung-power, for the conductor who added trombones where Beethoven or Gluck never wrote them." Berlioz, on one occasion, vindicated the rights of the last-named composer in a similar manner, and with drastic effect, as readers of his "Mémoires" may call to mind. If this had been done wisely and not too well (by "too well" we mean the throwing of oranges and highly-matured eggs, resorted to in Italian and Spanish theatres), Italian opera might be still in a flourishing condition.

But this and other might-have-beens will, it must be feared, remain always in the region of Utopia. Excited crowds will never be made to defer their demonstrations till the proper time; and colleges and academies of music will have plenty of work to do before they can instil into the British amateur due reverence for a great master's intentions. Up till then a thrilling *ut de poitrine*, or a chromatic scale, rapidly and neatly executed, will, it must be feared, atone for any number of liberties taken with the text.

"Musical World" Stories.

IT is proposed to publish in the *Musical World* a series of tales written by musicians, or on musical subjects, or having musicians for their principal characters. These stories will be partly translated and partly original. The range of literature from which the former may be selected is wide.—Balzac, George Sand, E. T. A. Hoffmann, Tourgeneff, and other famous authors have frequently taken their inspiration more or less indirectly from our art. These standard works will be from time to time drawn upon. In addition to this original stories by well-known English writers of fiction will in due course be published.

The novelette commenced in to-day's number was written by Richard Wagner, during his first stay in Paris. It is one of three stories having the same character for their hero, and has been selected partly on account of its personal interest. Those acquainted with the composer's career will immediately recognise the autobiographical touches of the tale. Like its hero, Wagner went to Paris in 1839, full of high hopes and fond illusions. His grand opera, *Rienzi*, was nearly finished, and he proposed to offer it to Léon Pillet, at that time Director of the Opera, to whom Meyerbeer had given him a letter of introduction. The result was vague promises and no fulfilment. Like the musician in the tale, also, Wagner tried his hand at French *Romances*. Three lovely songs, the lullaby, "Dors, mon enfant," Ronsard's "Mignonne, allons voir si la rose" and Victor Hugo's "Attente," remain to shew his qualifications for such a task. He also set to music a French version of Heine's "Two Grenadiers," anticipating Schumann's idea of introducing the "Marseillaise" into the last verse. His songs met with as little encouragement as his opera. The popular artists of the day declined to sing them, and publishers were as slow as operatic managers to take the friendless stranger by the hand. At last he was obliged to undertake arrangements of the operas of the day for various musical instruments, including the cornet, in order to escape the death by starvation described with grim humour in the tale.

Another historic feature is the dog. Wagner was extremely fond of dogs, and one of his last favourites lies buried at his feet in the garden of Wahnfried. When he set out from Riga for Paris, in the spring of 1839, his wife and a huge Newfoundland dog were his companions on ship-board. The latter, Mr. Dannreuther relates, got lost during the master's stay in London, which he touched *en route*, but turned up again after two days, to its owner's frantic joy. Later on, in Paris, it was stolen, or ran away. The dog of the tale, therefore, is a portrait. Wholly fictitious, on the other hand, is the Englishman who becomes the owner of the faithless animal. He represents the somewhat conventional type of the travelling and lion-hunting Briton, who played so conspicuous a part in Continental fiction forty years ago.

A DEATH IN PARIS.

A STORY, BY RICHARD WAGNER.

We have just laid him in his grave.

The weather was cold and gloomy, and our number was small, including the Englishman who intends to raise a monument to him—it would be better if he were to pay his debts.

It was a sad business. The first fresh wintry air checked our breathing; no one could utter a word, and the funeral oration remained unspoken. Nevertheless you must know that the man whom we were burying was a good man, and a thorough German musician. He had a tender heart, and always burst into tears when he saw how the poor horses were tortured in the streets of Paris. He was of a mild disposition, and never was angered when the *gamins* pushed

him off the narrow pavements. But, unfortunately, he had a tender artistic conscience; he was ambitious, without any talent for intrigue; and in his youth he had once seen Beethoven, which had turned his head to such a degree that he could not possibly feel himself at home in Paris.

It is more than a year ago that one day I saw a splendid dog of the Newfoundland kind, bathing in the fountain of the Palais Royal. Fancier of dogs as I am, I gazed at the beautiful animal, which at last left the water and followed the call of a man, who at first had attracted my attention only as the possessor of this dog. The man was not, by any means, as beautiful to look at as the dog. He was dressed well, but heaven knows in what provincial fashion. Yet his features struck me, and soon I distinctly remembered having known him before; my interest in the dog became less; I rushed into the arms of my old friend R—.

We were glad to meet again; his emotion was excessive. I took him to the Café de la Rotonde. I took tea, with rum—he, coffee, with tears.

"But for goodness' sake," I at last began, "what can have brought you to Paris? You, the quiet musician from the fifth storey of a narrow street, in a German provincial town."

"My friend," he replied, "you may call it the heavenly passion to learn how one may live *au sixième* in Paris, or the worldly desire to try whether I could not descend to the *deuxième*, or even to the *premier*; as yet I am not perfectly clear about it. Above all things, I could not resist the temptation to tear myself away from the misery of the German provinces, and, without tasting the misery, no doubt far more sublime, of the German capitals, I was determined to throw myself into the capital of the world in which the art of all nations is concentrated as in a focus; in which the artists of all nations meet with recognition, and where I, too, hope to gratify the small portion of ambition which Providence, probably by mistake, has put into my heart."

"Your ambition is natural," I replied, "and I pardon it, although its existence in you somewhat surprises me. Let us first of all see by what means you intend to keep up your ambitious endeavour. What is your annual income?—Be not alarmed! I know that you were a poor devil, and it is self-evident that rents in your case are out of the question. I must, however, necessarily suppose that you have either gained money in a lottery or are in the enjoyment of so active a protection of some rich admirer or relation as to be provided at least for ten years with a respectable annuity."

"That is the way you silly people look at things," replied my friend with a good-natured smile, after recovering from his first fright. "Such prosaic secondary things are regarded by you at once as the main point!—I am poor and after a few weeks I shall be without a sou. But what does that matter? I have been assured that I have talent; do you fancy I have come to Tunis to utilize it? No, I have come to Paris! Here I shall soon find out whether my friends have deceived me when they spoke of my talent, or whether I really possess some. In the former case I shall quickly and willingly be undeceived, and, enlightened as to my powers, shall quietly return to the little room of my native home. But in the second case, I shall get more speedy and better pay for my talent in Paris than anywhere else in the world. Oh, do not smile, but rather try to make some well-founded objection."

"My good fellow," I replied, "I no longer smile; for at this moment I am pierced by a painful feeling which raises in me a deep anxiety for you and your beautiful dog. I know that though you are temperate, your excellent beast will devour much. You want to keep yourself and it with your talent. That is fair, for self-preservation is the first duty, and human kindness towards animals the second and most noble. But now tell me how you mean to utilise your talent? What are your plans, tell me them?"

"It is well you enquire after my plans," he answered. "You shall hear of a goodly number of them, for you must know that I am rich in plans. In the first place I am thinking of an opera. I have works completed, others half completed, and an immense number of sketches for all *genres*, for the great and for the comic opera. Raise no objection! I am well aware that this will not succeed very rapidly, and, in fact, consider it only as the foundation of my efforts. But although I dare not hope to see one of my operas very soon produced, I shall at least be allowed to suppose that I shall speedily know whether

the managers will accept my compositions or not. Oh, my friend, you are smiling again! Say nothing! I know what your objection will be, and I will at once reply to it. I am convinced that here, too, I shall have to struggle with difficulties of every kind; but what will they consist in? At the worst only in competition. The most important talents meet here offering their works; the managers are therefore bound to enter into a keen examination of the works so offered. The road must for ever be closed against incompetent persons; it is only works of special distinction that can expect the honour of being selected. I have prepared myself for this examination, and expect no distinction without deserving it; and what else could I have to fear except this competition? Am I, perhaps, to believe that here, too, the customary servile steps are needed? Here, in Paris, the capital of free France, where the press discloses and renders impossible every abuse and neglect, where merit alone can gain the applause of a great and incorruptible public."

"Of the public," I interrupted; "there you are right. I, too, am of opinion that with your talent you might be destined to succeed if you had only to do with the public. But, my poor friend, you are vastly mistaken in believing it to be an easy matter to be brought before the public. It is not the competition of talents in which you will have to fight, but the competition of reputations and personal interests. If you are sure of decided, influential protection you may venture upon the contest; but without this, and without money, desist from it, for you must succumb even without being looked at. There will be no question of praising your talent or your work—oh, even this would be an unparalleled favour—but it will be asked what name you have. And as this name has as yet no reputation, and cannot be found in any list of *rentiers*, you and your talent will remain unnoticed."

My reply failed to produce the intended effect upon my enthusiastic friend. He became desponding, but did not believe me. I continued, and asked him what he meant to do first of all to gain some reputation in any other way, which might perhaps help him later on, to proceed with more weight to the execution of the extravagant plan he had communicated to me.

These words seemed to dispel his ill-humour. "Listen then," he replied. "You know that I have always devoted myself with great partiality to instrumental music. Here, in Paris, where as it appears a special altar has been raised to our great Beethoven, I have good reason to hope that his countryman and most ardent admirer will be welcomed if he brings before the public his own attempts, however feeble, to follow so inimitable a model."

(To be continued.)

BURMESE MUSIC.

BY AN OLD RESIDENT.

THE favourite amusements of the Burmahs are acting and dancing, accompanied by a music which, to my ear, appeared very discordant, although occasionally a few rather pleasing notes might be distinguished. The principal instrument used in the Burman bands of music is the *kiesoop*, which is formed of a number of small gongs, graduated in size and tone on the principle of the harmonica, and suspended in a circular frame about four feet high and five feet wide, within which the performer stands, and extracts a succession of soft tones, by striking on the gongs with two sticks. Another circular instrument (the *boundah*) serves as a bass; it contains an equal number of different sized drums, on which the musician strikes with violence with a view perhaps to weaken the shrill, discordant notes of a very rude species of flageolet, and of an equally imperfect kind of trumpet, which are usually played with a total disregard of time, tune, or harmony. Two or three other instruments, similar in principle to the violin, complete the orchestra. To Europeans, there is not much to admire in the sounds produced by these instruments, neither does our music appear to have many charms for the Burmahs, whom I have seen present at the performance of some of Rossini's most beautiful airs, and of different martial pieces, by one of our best regimental bands, without expressing, either by their words or gestures, the least satisfaction at what they heard.

In condemning, however, the Burman instrumental music generally, I would observe, that some of the vocal airs have a very

pleasing effect when accompanied by the *patola*. This is an instrument made in the fantastic shape of an alligator; the body of it is hollow, with openings at the back, and three strings only are used, which are supported by a bridge, as in a violin. I chanced one day to meet a young Burman who had been stone blind from his birth, but who, gifted with great talent for music, used to console himself for his misfortune by playing on this species of guitar, and accompanying his voice. When I expressed a wish to hear him perform, he immediately struck out a most brilliant prelude, and then commenced a song in a bold tune, the subject of which was a prophecy that had been current at Rangoon before we arrived. It predicted the appearance of numerous strangers at the place, and that two-masted ships would sail up the Irawaddy, when all trouble and sorrow would cease. Animated by his subject, his tones gradually became bolder and more spirited as well as his performance, and without any hesitation he sang with much facility two or three stanzas, composed *extempore*. Changing suddenly from the enthusiastic tone he commenced a soft plaintive love song, and then, after striking the chords for some time in a wild but masterly manner, retired. I confess I felt much interested in this poor fellow's performance, he seemed so deeply to feel every note he uttered—particularly at one time when he touched upon his own misfortune—that it appeared Providence, in ordaining he should never see, had endowed him with this "soul speaking" talent in some measure to indemnify him. The Burmahs, generally speaking, are fond of singing, and in some instances, I have heard many very good songs. The war-boat song, for example, is remarkably striking. The recitative of the leading songster, and then the swell of voices when the boatmen join chorus, keeping time with their oars, seemed very beautiful when wafted down the Irawaddy by the breeze, and the approach of the war-boat might always be known by the sound of the well-known air.

I have sometimes heard a trio sung in parts by three young girls, with a correctness of ear and voice which would do credit to better artists than the self-taught Burmahs. Many little songs, amongst others that commencing "Tekien, Tekien,"* were composed and sung by the Burman fair in compliment to their new and welcome visitors, the white strangers.

The Burman plays do not appear to be remarkable for the number of their *dramatis personæ*. In most, there is a prince, a confidant, a buffoon or two, and a due proportion of female characters, represented by boys dressed in female attire. The dresses are handsome; and in one play which I attended, the dialogue appeared to be lively and well supported, as far as I could judge from the roars of laughter which resounded from the Burman part of the audience. One sentimental scene, in which the loving prince takes leave of his mistress, and another where, after much weeping and flirtation, she throws herself into his arms, were sufficiently intelligible to us; but some, in which the jokes of the clown formed the leading feature, were quite lost upon those who did not understand the language. The place chosen for the representation was a spot of ground outside of our houses, the heat being very great; and here a circle was formed of carpets and chairs, lighted by torches dipped in petroleum, which threw a brilliant flare around, though accompanied by a most unpleasant odour.

Dancing succeeded, and one or two young women were the performers: like the Hindostanee Nautch, it merely consisted in throwing the body and arms into numerous graceful and rather voluptuous postures; at the same time advancing slowly, with a short steady step, and occasionally changing it for a more lively figure.

All this time the drums, cymbals, and clarionets were unceasing in their discordant sounds, and, before long, fairly drove me from the field.—(From *The Musical Treasury*.)

PROSPECTIVE ARRANGEMENTS AT ST. PAUL'S CATHEDRAL.

MONDAY, January 4.—Morning: Te Deum and Benedictus (Steggall), in G; Anthem, "Beside Thy cradle here I stand" (Bach), No. 81,3 Movement 59. Evening: Magnificat and Nunc Dimittis (Calkin, in B flat); Anthem, "The morning stars sang together" (Stainer), No. 697.

TUESDAY, January 5.—High Service at Evensong.—Morning: Te Deum and Benedictus (Barnby) in E; Anthem, "Rejoice, O ye

*Prince! O Prince!—This was the title by which the Burmahs addressed us.

people" (Mendelssohn), No. 347. Evening: Magnificat and Nunc Dimittis (Barnby, in E; Anthems, "Lo! star-led chiefs," and "Be peace on earth" (Crotch), No. 304; Carol, "What Child is this.")

WEDNESDAY, January 6.—*The Epiphany*; Athanasian Creed; High Service. Morning: Te Deum and Benedictus (Goss), in D; Introit, "All kings shall fall down before him" (Boyce), No. 222; Holy Communion (Schubert), in G. Evening: Magnificat and Nunc Dimittis (Garrett), in D; Anthem, "I desired Wisdom" (Stainer), No. 831; Carol, "The First Nowell."

THURSDAY, January 7.—High Service; Men's voices only at Evensong. Morning: Te Deum and Benedictus (Walmisley), in D; Anthem, "The Angel Gabriel was sent" (Smart), No. 929. Evening: Magnificat and Nunc Dimittis (Calkin), in B flat; Anthem, "When Jesus our Lord" (Mendelssohn), No. 360 (Tenor Recit. and Chorus).

FRIDAY, January 8.—High Service. Morning: Te Deum and Jubilate (Boyce), in A. Evening: Magnificat and Nunc Dimittis (Selby), in A; Anthem, "O sing to God" (Gounod), No. 567. (S. A. T. B.)

SATURDAY, January 9.—High Service.—Morning: Te Deum and Benedictus (Smart), in F; Anthem, "Arise, shine, for thy Light is come" (Elvey), No. 139. Evening: Magnificat and Nunc Dimittis (Steggall), in C; Anthem, "Rise up, arise" (Mendelssohn), No. 923.

SUNDAY, January 10.—*First Sunday after Epiphany*.—High Service. Morning: Te Deum and Benedictus (Stainer), in A; Introit, "As with gladness men of old," Hymn 79; Holy Communion (Stainer), in A. Evening (1): Magnificat and Nunc Dimittis (Hopkins), in F; Anthem, "When Jesus our Lord" (Mendelssohn), No. 360 (Recit. Trio and Chorus). Evening (2): Magnificat, &c., to Chants.

Notes and News.

LONDON.

Mr. Gilbert H. Betjemann has been appointed Musician in Ordinary to Her Majesty.

The following is a list of the candidates who have passed the recent Intermediate Examinations in Music at the University of London:—Examiners, Prof. Garnett, D.C.L., M.A., Dr. Pole, F.R.S., Prof. Reinold, M.A., F.R.S., Dr. Stainer, M.A. First division—William Kirkpatrick Hill (private study and tuition), Oliver Gold Smith (private study). Second division—Cecil Julius Blacker (private study), George Edward Davies (private study), Charles Edwin Southern (private study).

The second meeting of the fourth and last series of Beethoven performances by Madame Viard-Louis, is announced for Thursday, January 21, at three o'clock. The Sonata in E major (Op. 109) will be the principal item of the programme. Rubinstein's Sonata for pianoforte and violoncello, in D (Op. 18), and the same composer's Quintet for pianoforte, flute, clarinet, and bassoon (Op. 55), will also be performed.

The second annual concert in connection with the music printing firm of Messrs. Henderson, Rait, & Spalding, was held at Steinway Hall, on Tuesday. The programme was a varied one, and comprised vocal and instrumental pieces, recitations, and orchestral selections from *Faust*, *Patience*, and dance music by the band of the establishment, conducted by Mr. W. J. Cubis. Misses Minnie Laurie, Rait, and Eveleen Carlton, rendered, in a fairly efficient manner, their respective songs, and Mr. George Davis merits especial praise for intelligence and earnestness in his recitation "Scene between Brutus and Cassius" from *Julius Caesar*. A feature in the programme was the violin playing of Miss Kate Chaplin in Vieuxtemps' Fantaisie Caprice, and Saltarello by Rapini, for which she substituted a Berceuse as an encore. Miss Nellie Chaplin and Mr. Edwin Sampson were the accompanists, and the large audience was evidently pleased with the evening's entertainment.

The music of "Little Jack Sheppard," lately produced at the Gaiety Theatre, is superior to the concoction of jingle and vulgar tune which is usually considered essential to burlesque. Instead of using familiar music-hall songs, the authors, Messrs. Stephens and Yardley, have availed themselves of the services of such popular composers of light music as Florian Pascal, Alfred Cellier, Hamilton

Clarke, Meyer Lutz, Arthur Cecil, Corney Grain, Michael Watson, &c., who have each written numbers specially for this piece. Among the most pleasing are Alfred Cellier's "There once was a time, my darling," and Florian Pascal's ballad, "Silver Star"; both sung by Miss Wadman; Hamilton Clarke's "Fairy Tale" duet, sung by Miss Wadman and Miss Marion Hood; and some of the humorous songs from the pen of Mr. Meyer Lutz. Even so small a sign of artistic improvement as burlesque being purified of the music-hall element, should be welcome.

Messrs. Rudall, Carte and Co. will shortly publish a new Military Band Journal, the earliest numbers of which will include three compositions by Mr. Charles Salaman. These are, the "Grand Funeral March in Memory of Victor Hugo" (which we recently noticed when played at the Albert Hall by the string band of the Royal Artillery); a "Grand Parade March à la Pavan," already popular among the Guards' bands; and an Oriental march entitled "The Syrian Bride," originally composed for a Syrian wedding in London.

A series of fortnightly Monday Popular Concerts will be opened at Chesham Hall, Brixton, on Monday next. Madame Marie de Lido will be the principal soprano; Miss de Lucie, Herr Kornfield and Mr. W. C. Hann are the instrumentalists announced, and will play Beethoven's Trio in E flat. Apart from this, the programme consists chiefly of ballads and operatic airs, so that there is little in common between this new enterprise and its famous namesake at St. James's Hall.

At a dinner given to Sir John Macdonald, on the 4th inst., at the St. George's Club, the musical arrangements, conducted by Mr. Ganz, included Mr. Ganz's setting of "God save the Prince of Wales," for solo and chorus, and the following glees and part songs:—"By Celia's Arbour" (Horsley), "In the Old Merry Times" (Macfarren); "Ye Franklyn's Dogge" (Mackenzie). The vocalists were Messrs. John Hodges, L. Fryer, T. Hanson, and W. Winn.

An ingenious invention has been patented by Herr R. Weichold, of Dresden, for applying the sordini to the violin. The attachment is fastened to the tail-piece of the instrument, and by touching a small lever the mute is instantly brought into action. It has also the advantage of always being on the instrument. The invention may be seen at Mr. Alfred Mapleson's, 47½, Leicester Square.

Miss Florence St. John having temporarily resigned the leading part in the opera-bouffe "Erminie," at the Comedy Theatre, a very efficient substitute has been found in Miss Marie Tempest.

A new Berceuse, entitled "Petite Reine," by Victor Bérard, the *nom de plume* of Mr. G. F. Blackbourne, a young actor now on tour with "The Magistrate," will next week be included in the *entracte* music at the Court Theatre.

PROVINCIAL.

GLASGOW.—Lovers of music in Glasgow have lately been afforded abundant opportunities for gratifying their tastes. Besides the annual midday performance of the *Messiah*, which took place as usual on New Year's Day, an interesting series of concerts under the direction of Mr. August Manns has been given by the Glasgow Choral Union, the attractions of whose programmes did not fail to bring together on each occasion a large and appreciative audience. The least numerously attended of these was the fourth Orchestral Concert at St. Andrew's Hall, on Tuesday, December 29. On this occasion a fine interpretation was given, under Mr. Manns, of Schumann's overture to *Manfred*. The second part opened with Mr. Prout's No. 3 Symphony in F, which was a novelty in Glasgow, and was performed by the band in a manner that left nothing to be desired. The other orchestral movement was Meyerbeer's *Struensee* overture. Herr Franz Rummel obtained and deserved hearty applause for his rendering of the pianoforte part of Beethoven's Concerto No. 4, and in Mendelssohn's *Rondo Capriccioso*. Some selections from Chopin, took the audience fairly by storm. The vocalist on this occasion, Madlle. Marie de Lido, was suffering from a severe cold, but, considering the circumstances, acquitted

herself well in Mendelssohn's "Infelice." The performance of the *Messiah* on New Year's Day passed off, on the whole, successfully; and Madame Valleria produced a great effect in "I know that my Redeemer liveth." The other vocalists, were: Miss Annie Layton (who undertook the part originally assigned to Miss Alice Heale, the latter lady being indisposed), Mr. Holberry Hagyard, and Signor Foli. On the same evening, an Orchestral and Ballad Concert took place, and vocal pieces were sung by Signor Foli and Mr. H. Hagyard. The Overtures to *Oberon*, *Tannhäuser* and *William Tell*, Weber's *Invitation à la Valse*, and the Spanish intermezzo from Mr. Prout's Symphony, were also performed. A young violinist, Herr Wilhelm Ohliger, made a favourable impression in a romance by Svensden and a polonaise by Holländer. On Saturday, the 2nd of January, a Popular Concert was given under the direction of Mr. Manns, the programme including Mozart's Overture, *The Magic Flute*, Schubert's unfinished Symphony, in B minor, and excerpts from Rubinstein's Suite, *Bal Costumé*. Madame Valleria was in excellent voice, and sang, among other pieces, Ardit's Gavotte, "What is love?" which was received with applause and an encore, merited alike by the charm of the composition, and the way in which it was rendered. Mr. Theodore Werner, a young violinist possessing considerable technical power, played a solo by Wieniawski, and, in response to an encore, Raff's Cavatina. The Orchestral Concert on Tuesday, the 5th of January, opened with Gluck's Overture, *Iphigenia in Aulis*. An orchestral interlude from Cowen's *Sleeping Beauty*, Raff's Symphony, "Im Walde," Wagner's *Siegfried Idyll*, and Isolde's Liebestod" from *Tristan and Isolde*, admirably sung by Madame Valleria, were also in the programme.

BRISTOL.—The Metropolis of the West has not yet recovered from the musical excesses indulged in at the Festival of October last. Since then, up to date, not one single event of first, second, or even third rate musical importance has taken place. At present both the theatres are given up to pantomime; and the Colston Hall, the only building where a musical performance does not spell ruin, is occupied by a Panorama—or as its proprietor designates it a "Mastodon Diorama and Great Myriorama." But soon "nous allons changer tout cela." First and foremost the Bristol Madrigal Society, not unknown to London amateurs, purpose on the 14th inst. to give their annual Ladies' Night, at the Victoria Rooms. These gatherings are always highly successful, and to be absent is equivalent to voluntarily placing oneself without the pale of Bristol and Clifton "Society." The programme to be performed this time is, as usual, a very attractive one, and includes a work by Orlando Lasso, which was sung, I believe, by the Dutch singers at the Inventories. There it was performed in Italian, but now Mr. W. A. Barrett having prepared an English version, it will of course, be sung in the latter language. Judging from the manner in which the "Madrigalians" acquitted themselves at the last rehearsal I was present at, their efforts this year will compare favourably with those of the preceding ones.—A new organist has been appointed at the Cathedral, in the person of Mr. Brewer. This gentleman, a pupil of Mr. Charles Harford Lloyd, the well-known composer and organist of Christ Church, Oxford, comes to us with the highest credentials. Up till now he has been organist at Exeter College, and St. Giles's, Oxford. He is a remarkably fine player, and being still young, has no doubt a prosperous career before him. The former organist, Mr. George Riseley, is at present engaged in litigation with the Cathedral authorities, for alleged illegal dismissal. As the case is to be legally settled on the 12th inst., it would ill-become me to make any comments thereon, beyond saying that the ultimate result will be looked forward to with the greatest interest by all holding similar appointments.—In February, Mr. Riseley intends to commence his season of Monday Popular Concerts. This year choral works are to form part of the scheme, and Dvorak's "The Spectre's Bride," Mendelssohn's "Hymn of Praise," and Cowen's "Sleeping Beauty," are already in rehearsal.

BATH.—Mr. Albert Visetti will give some pianoforte performances at Miss Katie Samuel's musical and dramatic *matinée*, which is to take place at the Assembly Rooms, Bath, on the 20th inst. Miss Samuel, a talented young vocalist and reciter, will also be assisted by Miss Louise Phillips, and other artists from London.

Sir Arthur Sullivan's *Martyr of Antioch* is to be performed under the composer's direction, by the Bath Philharmonic Society in March next.

HALIFAX.—Madame Georgina Burns has consented to sing at the Theatre Royal, Halifax, on Friday evening, the occasion being the benefit of Mr. T. W. Robertson, who has for several months been touring with his "Caste" Comedy Company.

OSWESTRY.—The annual New Year's musical festival was held on Friday, last week, in the public hall. The day was observed as a general holiday, and the attendance was good. Lord Harlech presided, and the adjudicator was Mr. Minshall, the organist of the City Temple, London. There were competitions in solo and quartet singing, and winners were invested by Princess Hohenlohe. In the choral competition for the best rendering of Leslie's *Resurgam* the prize was awarded to the Chirk choir conductor, Mr. Gabriel. The chief choral competition was for a prize of £20, subject, "Be not afraid," from *Elijah*. Lodge and Bronygarth and Oswestry Philharmonic Choirs competed. The Philharmonic, Mr. John Roberts, conductor, won the prize. A concert took place at night.

WORCESTER.—As usual on Christmas Day a selection from the *Messiah* was performed at the evening service at the cathedral. The soli were sung by Mr. Dyson, Mr. Dyke, Mr. Dyers, and Mr. H. Holloway. The performance was conducted by Mr. W. Done, and Mr. H. Blair officiated at the organ.

FOREIGN.

Pauline Lucca is very ill. She started some weeks ago for a tour of concerts in Russia, but had to stop at Charkoff, where she remained for three weeks in bed. She returned to Vienna in such a feeble condition that she had to be carried out of the train. She will not be able to sing again this winter.

It has been decided to establish an Academy of Music at Geneva, where no such institution was formerly in existence. In the preliminary prospectus it is stated that none but professors of the highest qualification are to be associated with this undertaking. The course of study will include solfeggi, under the direction of M. Charles Henri Richter, the founder of the Academy; musical theory and musical history, under M. Hugo de Senger; pianoforte-playing in all its branches, under Madame Cesani; and singing and declamation under M. Charles Romieux. Every six months Examination Concerts will be given in the presence of the college professors and an invited audience.

M. Massenet has fallen into episcopal disfavour. The Archbishop of Lyons severely condemns the way in which John the Baptist figures in his opera, *Herodiade*. Coupling this with Veraschgin's recent picture of the Holy Family, which excited so much controversy at Vienna, the Archbishop remarks that these odious travesties seem to argue a secret accord for making art serve anti-Christian purposes.

The first of the Popular Concerts in Brussels is fixed for to-morrow (Sunday). The programme will be devoted in a large measure to Russian compositions, and will include an unpublished Symphony, No. 2, in B minor, by M. Borodine, who will himself superintend the production, the *Suite-miniature* by M. César Cui, and the Servian Fantasia of Rimsky-Korsakof.

A successful representation was given on December 26 at the Théâtre des Arts, Rouen, of an unpublished opera, entitled *Dans les Nuages*, the words by MM. Jules Rostaing and Prosper Mignard, the music by M. Le Rey, a pupil of M. Delibes.

The following is a list of the new operas produced in Italy during the year 1885. The total (23) shows a considerable falling off compared with the previous year when the number amounted to 35:—

"Alaimo di Lentini," by Bottagisio (Pavia, January 17); "Aktos," by Finotti (Ferrara, January 21); "Maria," by Irene Morpurgo (Florence, January 29); "Un' Avventura di Telemaco," operetta, by Ninon Rabora (Turin, February 11); "Bianca," by Tasca (Florence, February 11); "Schoppentrinker," operetta, by Zambelli (Genoa, February); "Chi non ce l'ha se lo insogna, chi ce l'ha se lo tie," operetta in Roman dialect, by Massetti (Rome, February 20); "Marion Delorme," by Ponchielli (Milan, March 17); "Giuditta," by Silveri (Catanea, April 8); "Il Conte di Rysoor," by Rasori (Milan, April 22); "Eloisa d'Aix," by Codivilla (Bologna, May 9); "Una Notte a Venezia," by Avallone (Salerno, May); "Il Patto di Nozzi," by Brocchi (Turin, May 18); "Un Millioncino," by Restano (Turin, June 13); "Evelia," by Capelli (Pistoia, July 11); "La Guardia del Morto," operetta, by Chappiani (Trent, July); "Il Giovine Maestro," operetta, by Orlandi (Leghorn, September); "Le Sartine in Carnavale," by Strino (Spalatro, September); "Le Paturnie del Padron Lorenzo," operetta, in Roman dialect, by Mascetti (Rome, October 21); "Il Valdese," operetta, by Count Franchi (Turin, December 3); "Alba e Tramonto," operetta, by Campanelli (Naples, December); "La Coda del diavolo," operetta, by Luigi Ricci (Turin, December 16). To the above should be added "L'Adelia," by Sangiorgi, a new version, remodelled, of a work performed in Rome in 1861, under the title "Il Mendicante," and three Italian operas produced in other countries: "Il Principe di Viana," by Fernandez y Grajal (Madrid, February 2); "Baldassare," by Villate (Madrid, February 28), and "La Derelitta," by the Viscount d'Arneiro (Lisbon, March 14).

Herr Seidl, who conducted the "Ring of the Nibelung," at Her Majesty's Theatre, will succeed Mr. Walter Damrosch in the conductorship at the Metropolitan Opera House, New York.

The rumoured retirement of Mr. Theodor Thomas, Conductor of the New York Philharmonic Society, in favour of Herr Seidl, has been emphatically contradicted.

The arrival of Franz Rummel is expected in New York about the 16th of January.

The preliminary season of the German Opera at New York, which closed on Saturday, the 19th of December, with a performance of Goldmark's "Queen of Sheba," has been a great success, both financially and artistically.

The *Symphonic Fantastique* by Berlioz, was performed at the Boston Symphony Concert, December 29th.

The fiftieth anniversary of the foundation of the Männerchor of Philadelphia, the oldest German singing society in the United States, was celebrated by concerts in that city, on the 15th, 16th, and 17th of December. The male chorus of the New York Liederkreis assisted at the second concert, the programme of which included Wagner's *Tannhäuser* Overture, Schubert's unfinished Symphony in B minor, the Overture "Medea," by W. Bargiel, and Svendsen's Norwegian Rhapsody, No. 2.

The New York Harmonic Society gave its first concert at Chickering Hall on the 23rd of December. Bach's Cantata, "Thou Guide of Israel," and Leslie's "First Christmas Morn," were the principal attractions.

M. Theodore Thomas's Concert in New York on the 17th of December, the birthday of Beethoven, was devoted entirely to the compositions of that master.

The first performance of "The Passions," a new symphony by Mr. Edward Mollenheuer, will take place at Steinway Hall, New York, on the evening of January 23, with soloists, chorus and orchestra. The subject is Collins' "Ode to the Passions," and the text of the poem will be given by a reader and then musically illustrated. There are ten musical numbers, the subjects, following the introduction, being fear, anger, revenge, despair, melancholy, hope, jealousy, cheerfulness, and joy.

LEIPSIK.—Beyond the Gewandhaus Concert, nothing of importance has happened during the past week. Much interest was manifested in the appearance of Eugene d'Albert, who had chosen Beethoven's Piano Concerto, in G major, and Brahms's Variations and Fugue on a theme of Handel. The concerto, which offers no great difficulties, was well played as were also the variations and fugue, after which the pianist was recalled. The other artist at this concert was Julius Stockhausen, equally famous as a vocalist and a successful singing-master. He gave an aria from Handel's *Susannah* and some songs by Mozart. A feature of this concert was the singing of Mendelssohn's "New Year's Song," and a *Credo* from a mass of Rheinberger, by the famous Thomas-Choir. The orchestra played Weber's "Jubel Ouverture," and Beethoven's F major Symphony. The principal operas given this week at the Stadt-theater have been, *Lohengrin* (Wagner), *Don Juan* (Mozart), *Hugenots* (Meyerbeer), *Die Folkunger* (Kretschmar). The dates of Rubinstein's Historical Recitals, have at length been definitely fixed. They begin on March 12, and finish on March 22.

Madame Patti has been singing Rosina in *Il Barbiere*, and Violetta in *La Traviata*, at the Court Opera in Vienna, and the critics are enthusiastic about her vocal feats, as, indeed, how could they be otherwise?

A new musical journal, entitled *La Revue Musicale*, has lately been started in Russia. M. César Cui is the editor.

The Rossini prize at the Académie des Beaux-Arts Paris has been withdrawn for the present year in the absence of any composition considered of sufficient merit. Judgment was reserved for a time in regard to one score, which, however, was rejected by the jury. The poem submitted for competition was "Armide," written by M. Emile Moreau, and is to be used for a similar purpose next year. The jury consisted of fifteen members, and includes MM. Ambroise Thomas, Gounod, Reyer, Saint-Saëns, Massenet, and Delibes, members of the musical section of the Academy.

A new work by Gounod, consisting of a fantasia on the Russian National Hymn, for piano and orchestra, the latter conducted by the composer, was recently produced at the Grand Théâtre, Rheims. The piano part was brilliantly executed by Mme. Lucie Palicot, a young performer to whom the work is dedicated.

Rubinstein was fêted at Vienna, on the evening before his departure from that place. On this occasion, a fine representation of his ballet, *La Vigne*, was given in his honour.

Herr Hanslick relates in the *Neue Freie Presse*, the following anecdote, for the absolute accuracy of which he vouches:—Some time ago, there died in Vienna, a widow lady, whose chief solace, during the latter days of her life, was derived from the waltzes of Johann Strauss, which she lost no opportunity of hearing. On her deathbed she expressed a desire that one of her favourite waltzes should be played at her funeral, and ordered a ducat to be given to each member of the orchestra engaged for that purpose. The fact came to the knowledge of Strauss, who was so touched, that he resolved to conduct the performance. On the appointed day, therefore, he arrived in front of the house, with his violin, and followed by his orchestra. Just as the corpse was carried out, the "Blue Danube" waltz was played with muted violins; and the effect produced is declared to have had all the solemnity of a funeral march, and a pathos which brought tears to the eyes of these present.

The French papers announce that Joachim will play twice at the Châtelet Concerts, in Paris, during this month.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

BOSTON, Jan. 12, 1885.

SIR,—In Mr. Haweis's "My Musical Memories" I find this paragraph:—

"Mr. Dubourg, in his valuable work on the violin, asserts that he (Paganini) went to America, but of this I can find no trace in the biography of M. Fétis, nor in any other documents which I have yet come across."

I think it may be set down as an undeniable fact, that the maestro was never in the United States—certain he was never heard in either of the three great cities of New York, Boston, or Philadelphia. Perhaps the following, which I copy from Clapp's "Record of the Boston Stage," may throw some light on the statement of Mr. Dubourg:—

"On the 13th of April [1835] Miss Charlotte Watson made her appearance as Mary Copp in "Charles II." and as Cherubino in "The Marriage of Figaro," supported by Miss Cushman and Mrs. Maeder. Miss Watson had been 'puffed' to a very extraordinary height in New York, but she proved to be an actress in miniature, and a very pretty singer of simple music. Her engagement was quite brief. The desire to see the lady was considerably increased from the fact that she had been the heroine of a runaway affair, with no less a personage than the celebrated Paganini, the first violinist in the world, who had given concerts in connection with Miss Watson at various places in England and Scotland, and finally made overtures of marriage, which she accepted, upon the conditions imposed, that they were to proceed to Paris, and there, unbeknown to her father, the marriage was to take place, Paganini stating it was important that this should be done in order to secure her a settlement at his banker's. Paganini's plan being matured, he, under pretence of ill-health, set off for France, accompanied by his valet. Miss Watson, in accordance with previous arrangements, the following morning repaired to Paganini's attorney, who, with his wife, accompanied her to Boulogne, where she arrived, and found her—father! who, it appears, anticipating that Paganini's motives were not honourable, had, on finding his daughter absent, immediately started in search. Miss Watson flew into the arms of her father, and returned to London. What Paganini's intentions were was a matter of considerable comment in the *beau monde*. It is said that after her arrival in this country *he sent out a special messenger*, who stated that he was authorized to assure Miss Watson of his master's honourable intentions, and his readiness to espouse her, offering at the same time to compensate Mr. Watson for the loss of his daughter's services, and to indemnify him for his own professional claims and the expenses he would incur in removing with his family, and accompanying her to Italy. Mr. Watson would not treat with the ambassador of the violinist, and declined all further negotiation."

Now, sir, may it not be that Mr. Dubourg based his statement on the fact that a "special messenger" of the violinist was in this country, and confounded the agent with the principal? I trust the extract may throw some light on the matter, and am, sir, very respectfully yours,

WILLIAM T. W. BALL.

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